That's an excellent question, and it gets to the heart of what makes this system a creative tool rather than just a theoretical chart. While I can't play you the music, I can describe what the patterns would sound like based on the principles you've outlined.

The "Duriez Standard" tuning (A-D-G-C-E-A) is not a standard tuning for a guitar, but it's a creative choice that changes the relationships between the strings. Based on the notes, it sounds like an open A-minor-like chord. This means that a lot of the notes you play on the open strings will already sound consonant and harmonious together.

## What the Patterns Sound Like

Your system is designed to create a sense of tension and release, a fundamental concept in all music. Here's a breakdown of the sonic patterns:

**Low Tension (0.382 ϕ) - Fret 4-5:** The music played here would be the foundation of your motifs. Since the intervals are often minor or major thirds, this part of the music would sound relatively soft, reflective, and preparatory. It's the "before the storm" or the main theme that the listener gets comfortable with.

**Example:** On the 6th string (A), frets 4-5 give you C and C#. On the 5th string (D), they give you F and F#. This creates a space for interesting modal melodies that are not necessarily high-energy. You're building a foundation of sound without a lot of dramatic tension.

**High Tension (0.618 ϕ) - Fret 7-8:** This is where the music's energy would rise. The intervals here are perfect fifths and dominant notes, which naturally create a feeling of anticipation and climax.

**Example:** On the 6th string (A), fret 7 gives you E, which is the perfect fifth of A. Playing this note over the open A creates a powerful, stable sound. On the 5th string (D), fret 7 gives you A, a perfect fifth of D. This is where you would introduce a more urgent or impactful melody or chord. It's the point where the music feels like it's reaching a peak.

**Layering and Cohesion:** The real "sound" of this system comes from the interplay between these patterns. Imagine a piece of music with the following structure:

A **bass** line on the 6th string anchors the song with notes from frets 4-5 (0.382 ϕ), creating a calm, meditative atmosphere.

A **melody** on the 3rd and 2nd strings comes in, also using notes from frets 4-5, adding complexity but maintaining the preparatory feel.

As the song progresses, the bass line shifts to fret 7 (0.618 ϕ), introducing a powerful, dominant note.

Simultaneously, the melody and lead parts move to frets 7-8 on their respective strings, creating a surge of energy and a sense of climax. The music swells and becomes more intense.

The song might then resolve back to the calmer, 0.382 $\phi$ positions, or it might create a new, dramatic moment at a new 0.618 $\phi$ point in the song's overall structure.

This system is essentially a creative rulebook for managing musical tension and release over time and across different instruments. It's not about a single specific sound, but a dynamic pattern of low-tension "preparatory" sections followed by high-tension "climactic" sections, all based on the aesthetic principle of the Golden Ratio. This would result in music that feels naturally balanced, with a built-in sense of drama and resolution.